Pas-Tout – Artistic Regimes, as the Lights Close on the Set and a Car is how I got there

By Shomit Sirohi with Cornel West

I. Artistic Pas-Tout is then a process – like contingency – not later but now, that is sex, its urge, and its necessity or contingency as a bet – something then like psychoanalytic poetry – that we met in a class room, and were destined to be in love, spoke very little, and did not meet for many years in fact. The pas-tout of it is a mix of poetry and fact – or imagined fact – what pas-tout actually means is the lower graph of voice, calling, talking and meetings, and places, segments – all of that is a prophecy in fact – that the real fact is mixed up with fiction – truth then is a fiction which is true.

II. Cornel West here – in fact pas-tout is a speculative science – like perceiving a photograph as infinite, like behaving a bit infinite – such Sirohian things are pas-tout – the pas or feminine pas of a tout or truth. Thank you.

III. Alain Badiou here – just the impression of Truth – is Truth – it is in fact a philosophy of Truth, and science everywhere, I only perceive science, or pure poetry, the true poem, not any poem – the truth, not any truth.

IV. Slavoj Zizek here – a type of poem, which then is true, that poem is matheme, the true poem, the true lover, the true activist, and the true logic of things – which means Rayuela is true in one perception – that is the truth of literature which then is a debate between which Rayuela – or in fact which woman – the woman finally exists, does not exist for Lacan – that she is antinomical and conflicting and contradictory, and attacking – in Sirohi woman is singular and exists and does not exist that way, in ‘that way’.